DOCTOR WHO

THE CELESTIAL TOYMAKER

by BRIAN HAYLES

An Adventure in Space & Time

An Adventure In ~SPACE AND TIME~

Editor.....Gary Hopkins
Art Supervisor.....Stuart Glazebrook
Design Editor.....Deanne Holding
Cover.....Andrew Martin
Artwork page "24-03"...Anthony Clark
Distribution....'CyberMark Services'

Writers this issue....Jeremy Bentham
Gary Hopkins
Trevor Wayne

'DOCTOR WHO' copyright.....BBCtv
'CMS' copyright.....Jeremy Bentham

'SPACE AND TIME' devised by
Tim Robins and Gary Hopkins

Editorial address..15, Coverack Road
Newport
Gwent
NPT 0DS

All material contained herein is the copyright of the respective author and artist. No attempt is made to supersede the copyrights held by the British Broadcasting Corporation.

The TARDIS has arrived in the domain of the Celestial Toymaker, an enigmatic, immortal being who delights in forcing his captives to take part in his macabre games.

The Doctor is introduced to the Trilogic Game, a puzzle which he must solve in exactly 1023 moves (see 'Radio Times' extract - "24-08"), otherwise he, too, will forever remain a plaything of the Toymaker. Furthermore, Steven and Dodo must win their games before the Doctor wins his. If they fail in any way the TARDIS will remain lost to them for good and they will join the other toys in the Toymaker's dolls-house.

Their first game is Blind Man's Buff, and their opponents are the clowns Joey and Clara. Although the clowns cheat, using a see-through blind-fold, they eventually lose the game and are destroyed. With the help of a riddle Steven and Dodo move on to their next game, this time pitted against the King, Queen and Knave of Hearts. This game involves seven chairs, six of which are potentially lethal. Using life-size dolls to test the chairs (the King and Queen of Hearts sacrificing themselves to test one other) the Doctor's companions find another riddle and go on to the next game.

Their new task is to find a key in the kitchen of the harrassed Mrs. Wiggs, watched over by the militaristic Sergeant Rugg. Locating it inside a pie case, they unlock the door to a dancing hall, wherein are several dolls. By using guile Steven and Dodo are able to reach the TARDIS at the other end of the hall, leaving Mrs. Wiggs and Sergeant Rugg to partner the dancing dolls for the rest of eternity. This TARDIS, however, is another in a series of fakes, but contains a telephone. The Toymaker thus delivers another riddle, and Steven and Dodo meet their next, and most dangerous, opponent; Cyril, the obnoxious schoolboy.

The final game is Hopscotch across raised triangles, over an electrified floor! Cyril uses practical jokes to distract the travellers but eventually falls foul of one of these pranks, leaving Steven and Dodo to finish the game and reach the TARDIS in safety. Shortly afterwards the Doctor arrives, having made the penultimate move in the Trilogic Game. By pre-setting the TARDIS' co-ordinates and then imitating the Toymaker's voice, the Doctor and his friends are able to leave as move 1023 heralds defeat for the Toymaker and the destruction of his world.

DRAMA EXTRACT

After a moment the TARDIS doors flew open and a furious Doctor emerged. "What have you done? Stop meddling with my ship!"

"It isn't what I have done, but what you have not done," said the Toymaker. "You must finish the game. You cannot leave here until you have."

He motioned with one hand and the ornate Trilogic table faded into substance a few feet from the TARDIS doorway. All the counters were now piled up in the correct order on point "C", except for the final piece on point "B". After 1022 correct moves only one more was required.

"Your infantile behaviour is beyond a joke," said the Doctor, a note of exasperation evident in the tone of his voice. He stepped over to the table, reached out for the final piece and then froze, snatching his hand back as **though** stung. His eyes ablaze, realising his own stupidity, he turned back to face the Toymaker and wagged a finger at the seated figure. "Of course," he muttered. "I mustn't! You very nearly caught me there."

"Make your last move, Doctor. Make your move."

"But if I do," pondered the Doctor, more to himself than for the benefit of an audience, "this place vanishes, hmm?"

The Toymaker nodded. "And then you have won completely."

"And if this place vanishes, then the TARDIS and the rest of us will vanish also?"

The Toymaker's smile widened. "Correct. That is the price of success. Make your last move, Doctor. Make your LAST move..."

Inside the TARDIS Steven and Dodo were becoming impatient. "What can be keeping him?" said Steven.

Dodo shrugged. "Something the Toymaker has done to the TARDIS. The Doctor has to persuade the Toymaker to let us go."

"But we won his games, we have the right to go, the Toymaker said that."

Dodo patted the control console. "Now that I'm here I don't mind. I know I'm safe."

Steven was not so reassured. He was on the point of venturing outside again when the Doctor re-appeared, a vexed frown on his face. "Close the doors, my boy."

Steven turned the switch and the double doors glided home. "What's happened?"

The Doctor shook his head and sat down on the chaise-longue. "It's no use."

"What has he done?"

"If we destroy the Toymaker we destroy this world," he began.

"Surely that's a good thing."

"This really is a very sad place," continued Dodo.

The Doctor smiled fondly at their naive lack of understanding, recalling his own first encounter with the demonic power embodied as the Toymaker. "I don't think either of you understands. As the games are over and won by us everything outside the TARDIS disappears; and if we are there we disappear also!"

Dodo was baffled. "But we have won and it hasn't happened yet."

"Ah, but it will, my dear; the moment I go out there and make the final move of the Trilogic Game."

"Well, why doesn't he just let us go then?" said Steven. "He can't want to be destroyed?"

"He won't be," affirmed the Doctor.

"But if everything disappears, why not him?"

The Doctor sighed. "If the Toymaker loses the game his world will vanish. But he has the power to build a new one. The Toymaker is immortal. He's lasted thousands of years and very occasionally, of course, he loses a game and then he has to pay the price."

"And that price is the loss of his world?" Steven queried.

"Yes, but he himself is not destroyed. He goes on forever..."

STORY REVIEW

Trevor Wayne

Not for the first time the influence of an enemy has penetrated the TARDIS, but this time the very structure of the Doctor's person has been dramatically altered. Clearly some very powerful force is at work...

One phrase afficionados of the series are very fond of is "the magic of 'Doctor Who'". 'The Celestial Toymaker' is almost literally a magical story, and its central character a sorcerer; or worse, a stealer of souls. The Toymaker himself dominates all four episodes, not through constant appearances on screen but because all the characters (aside from the three regulars) are permeated with the personality of this immortal "spoilt child". He even threatens to break his toys when they displease him. Michael Gough's cold, harsh-voiced villain is made all the more real by the reference to an earlier meeting (unseen by the viewer) between the Doctor and the Toymaker and by the expectation of future encounters. His curious choice of dress, an elaborate version of the robes of a Chinese Mandarin, invites comparison not only with the jolly characters of the pantomine 'Aladdin', but also with another seemingly immortal villain: Sax Rohmer's Dr. Fu Manchu. It is, perhaps, not without significance that a new series of feature films - aimed primarily at a young or family audience - had just started, featuring Christopher Lee as the diabolical Oriental. Michael Gough was, and still is, an actor usually identified with villainous roles, more often than not in "Horror" films.

Drawn into a world created by the Toymaker, the Doctor and his companions are forced to "play the game" according to the rules he has set but, through the offices of his playthings, bends as he sees fit. The Toymaker admits that he is a bad loser - another childish trait - but he is bored and has to offer the Doctor a genuine chance of success in order to inject a real interest in the game for himself. As he cannot die the Toymaker seems unable to "grow up" to become a fully mature adult. Like a child he lives in a world built on his own whims and dreams. Against him is the Doctor, a man who has travelled throughout space and time and has seen and experienced so much, coped with real problems; very much an adult. The Toymaker's taunts about the Doctor's age and his meanderings betray, perhaps, a nagging sense of envy. Unlike his solitary adversary the Doctor has two willing companions; the cynical Steven and the naive Dodo. Three independent wills, three distinct personalities. It would seem on that basis that the Doctor has an advantage, but can it outweigh the fact that the Toymaker is master of his domain and seemingly both omnipresent and omnipotent? Can the Doctor's still free-willed companions defeat the Toymaker's puppets?

The curiously surreal, yet obviously studio, sets work extremely well, coupled with a rapid direction that gives one little impression of the size or shape of the Toymaker's dimension. The setting for each successive game seems simply to appear in replacement of its predecessor. 'Doctor Who' often shows evidence that its budget cannot stretch as far as the writer's imagination. Here, though, we have a splendidly 'televisual' analogue of the over-full nursery of a spoiled brat; what appears to be the set for 'Play School' or some such programme made for very young children. But in the realm of the Toymaker simple games like "blind-man's-buff" and hopscotch, usually played sheepishly by adult presenters to teach their young audience, take on a completely different and deadly twist for Steven and Dodo, because their props are potentially deadly chairs and electrified floors.

Children often imbue their toys with lives of their own and this is often the inspiration behind the more durable of children's fiction; notably the 'Winnie the Pooh' stories by A.A. Milne, which adults like to read to their children because they still enjoy them themselves. But what if toys really did have lives of their own? Would they necessarily be benign? This gift of life makes the Toymaker seem godlike, but if he is a god then it is Loki the Norse god of mischief. Besides, the Toymaker is more tormentor than anything; the life in his toys is made up from poor captured souls.

Steven sees all his opponents as extensions of the Toymaker himself; they are all the same to him, and this impression is re-inforced by the way a small cast is used, with the actors "leapfrogging" to play the opponents in every other game. Dodo realises that the toys, too, are victims, but her generous nature almost blinds her to the fact that these people have been with the Toymaker a long time and are shot through with his personality which has overwhelmed their own. She recognises the Heart 'family' from 'Alice in Wonderland', but seems to forget that even there they put Alice on trial and were set to behead her.

All the 'toys' sent to try and prevent Steven and Dodo were familiar, perhaps more to the previous generation than to those for whom 'Doctor Who' was principally aimed, but one more than any other seemed especially familiar; Cyril, the fat, jolly schoolboy, usually called Billy. With his dark, piped blazer, checked trousers and high-pitched voice he was almost indistinguishable from Frank Richards' Billy Bunter, who had featured in a successful children's TV series. This resemblance was noted by many and, anxious not to infringe copyright, the BBC broadcast an apology to Mr. Richards for the unintentional similarity between Cyril and Bunter, following the transmission of episode four.

An effective device used in television is to suggest menace rather than show it physically. The shadow of a hideous creature, coupled with well-chosen sound effects, is very often more frightening than the creature itself. In this way, 'The Celestial Toymaker' is crammed full of scenes of concealed horror and implied menace, which add to its strength as a piece of television drama.

From what appears, then, to be a very whimsical story at first glance, we also have a richly textured story that would stand very detailed analysis. Is the Toymaker an embodiment of the malice lurking within a child - such malice is very real, as anyone who was the victim of bullying or repeated taunts at school will bear witness - or does it have some other allegorical meaning? Certainly, there is no obvious logical or scientific explanation for the Toymaker and his bizarre personal dimension. The Toymaker cheats but is defeated by a trick. Do we look for a moral along the lines of "cheats never prosper"? Or do we just enjoy an exciting and original 'Doctor Who' story?

In the final analysis what must be decided is did the story achieve what it set out to do; to entertain. Without reservation, I believe it did. Even in the most frivolous moments, such as at the beginning when the clowns are playing seemingly harmless practical jokes on Steven and Dodo, the sinister purpose of the Toymaker is being carried out. By making the Doctor's companions lose their tempers he is hoping to impair their reasoning and make them easier opponents for his toys. Throughout the entire length of all four episodes this motive behind outward actions, however frivolous or seemingly kindly, is maintained. Even after the Doctor has escaped and the Toymaker's realm has disintegrated, this strangest of the Doctor's enemies seems to have the last laugh. Dodo offers round the sweets that Cyril had given her by way of an apology for one of his pranks. The Doctor accepts one (he should, perhaps, have known better) but as he tries to chew it, he suddenly cries out and clutches at his jaw...

As the closing captions roll the viewer can only wonder if the Doctor has been poisoned by this apparently innocent parting gift from the Celestial Toymaker.

"He is a power for Evil. He manipulates people and makes them into his playthings"; the Doctor's first description to Steven and Dodo of the most enigmatic foe ever to cross swords with the Doctor and his companions. Later on in the first episode the confrontation between the Toymaker and the Doctor leads to the latter's hefty accusation of the methods employed by their captor. "You and your games are quite notorious," he cites. "You draw people here like a spider does to flies...and should they lose the games they play, you condemn them to become your toys forever."

That, in a few phrases, sums up all the audience is told about the mysterious figure named by the Doctor as the Celestial Toymaker. Nothing further is revealed about his origins, nor is any explanation offered as to the location of his domain, nor the purpose of his existance, always assuming he was meant to have one. From beginning to end, the Toymaker is as enigmatic as his inscrutable countenance. And yet, despite only one serial's appearance throughout decades of 'Doctor Who', the Celestial Toymaker is one of the most renowned villains the series has ever spawned.

Part of the Toymaker's fame lies in the depths given the part by Michael Gough, an esteemed British actor, famed for his many roles in horror films and fantasy television. Dressed as a Mandarin, Gough plays the part in a very Chinese fashion; adopting a vaguely Eastern accent and maintaining a bland, almost expressionless face throughout the whole production. Only on the odd occasion does the mask slip and the otherwise unflappable features contort into moments of

THE TOYMAKER

Jeremy Bentham

cruel rage, such as the scene in episode three where the Toymaker castigates Sergeant Rugg and Mrs. Wiggs, threatening to break the two of them as easily as he might a stack of plates. It is on these rare occasions that the full force of Gough's ability to play screen villains comes to the fore, reminding the audience that here indeed is a foe worthy of the Doctor who does succeed, for a time, in totally dominating and overwhelming the Doctor's powerful mind and his ability to resist any force of oppression.

The other half of the Toymaker's success is the strength of the character as devised by Brian Hayles and developed by Donald Tosh and Gerry Davis. One of those intriguing aspects is that the Doctor and the Toymaker have clearly met before. In an instance rare to 'Doctor Who' from those days, several references are made to an earlier encounter which evidently took place at some point before we joined the Doctor and Susan in the junk yard at 76, Totters Lane.

"The last time you were here I hoped you'd stay long enough for a game, but you hardly had time to turn around."

"And very wise I was, too," is the Doctor's dry comment to this reunion, forged by the Toymaker after the TARDIS has been spirited away. Maybe on that first occasion, we are led to suspect, the Doctor, realising the dangers posed by the Toymaker, fled his domain with all speed, an option denied him this time by the Toymaker's opening ploy of making the old man intangible.

To all intents and purposes, then, the Celestial Toymaker is a genuine magician whose powers and abilities would seem to contradict statements by the Doctor in later stories about Science being the key to all metaphysical phenomena.

The Toymaker's powers within his domain are formidable. Somehow he diverts the TARDIS from its normal flight plan and brings it to his domain. He is able

to render the Doctor intangible and subsequently dumb as well - leaving him just one tangible hand, wherewithall to play his most challenging "amusement", the Trilogic Game. He is clearly an adept at teleportation, too, not just of himself but of objects such as chairs, tables and people.

An arguably more controversial point, he would appear to have the power to give and take life. It is never fully explained, but from the few snippets gleaned from Sergeant Rugg and Mrs. Wiggs we are told that the toys in the Toymaker's possession were, at one time, travellers like the Doctor, Steven and Dodo. Somehow they were drawn into the Toymaker's dimension and then, upon losing a game, were transformed, in a reverse parody of the Pinnochio idea, into dolls, cards, fictional characters, etc. Thus rendered inanimate they were consigned to the Toymaker's dolls house (likewise bigger on the inside than out) until such time as they were re-animated to play roles in games with other travellers.

The fallibility of the Toymaker is a point called into question more towards the latter two episodes of the story, where it becomes apparent that, despite his astonishing powers, the Toymaker is bound by certain restrictions. He can only dominate his subjects if they lose one of his games. Once those games are set the opponents he pits against his captives may connive and scheme, but they cannot win the game by any way other than playing it themselves. Hence, with a proper blindfold, Joey's confidence vanishes and he makes a fatal mistake on the Blind Man's Buff course. The Hearts family are just as full of human failings as Sergeant Rugg and Mrs. Wiggs, and even Cyril the Terrible Schoolboy suffers a fatal slip of memory in the last episode. As Dodo herself speculated: "He (the Toymaker) can bring them to life, but they have wills and minds of their own. I'll never be able to look at a doll or a playing card again with an easy mind. They really do have a secret life of their own..."

Perhaps that last sentence sums up the unique fascination the domain of the Toymaker offers. It is a hark back to the Lewis Carroll concept of Victorian nurseries filled with almost life-like toys, yet toys with a nightmarish existence, presided over by the sinister form of the Toymaker.

In his dealings with the Doctor the Toymaker is only able to affect the speed at which the Doctor is playing the Trilogic Game with the hope the rapid movement of the pieces under his telekinetic guidance will cause the Doctor's concentration to waver. As things turn out he fails and it is only left for the Doctor to make the final move towards the end. The tricky question is how?

To defeat the Toymaker means to dissolve his dimension into chaos, and if you happen to be there at the time, then you dissolve, too! "I'm a bad loser, Doctor. I always destroy the destroyer," says the Toymaker in one of his few moments of petulant anger. Again, another example of the Toymaker being bound himself by certain restrictions.

A crafty bit of voice imitation is the ploy the Doctor finally resolves upon to make the 1023rd move from the safety of the TARDIS, and the final sequence of that scene shows the Toyroom vanishing in a billowing cloud of smoke, to leave nothing behind but a panorama of stars.

But, as the Doctor knows, the Toymaker is not destroyed. He is a true immortal and eventually he will rebuild his domain and begin anew his chosen lot in life; to tempt, corrupt and destroy.

One of the most exciting prospects of the Toymaker is the hint given that he will one day turn up again to menace the Doctor. When Dodo mentions the Toymaker's defeat, the Doctor is quick to point out that their battle is far from over.

"There will be other meetings in other times," says the old man, and when Dodo queries if this means his battle with the Toymaker will never end, the only answer he will give is a quiet affirmative.

And with the Celestial Toymaker having proven to be one of the most resilient and infamous foes ever to have opposed the Doctor the prospect of a rematch should not be so much a question of "if" but more a question of "when"...

RADIO TIMES RADIO TIMES

CONTINUING **Saturday**

Michael Gough in today's new adventure

DR. WHO plays the Trilogic Game

1 5.50

We think of a game as something that provides relaxation, amusement, fun: but in the latest *Dr. Who* adventure beginning today, the Doctor and his companions come up against a man who considers games in a very different light. To the Celestial Toymaker, a game is a means of dominating people and making them his playthings.

In this new story Steven (**Peter Purves**) and Dodo (**Jackie Lane**) are faced with a number of games played in competition with the Toymaker's subjects. Doctor Who himself (**William Hartnell**) faces the dreaded Toymaker (Michael Gough) in a life-or-death battle of wits: the Trilogic Game.

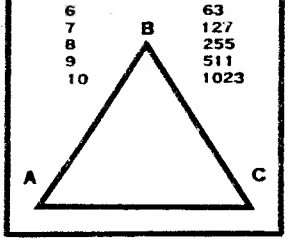
The Trilogic Game is played on a triangular board with three or more counters of different sizes.

The object of the game is to move the pile of counters from one corner of the triangle so that they end up in the same piled sequence in one of the other corners—for example, from A to C in our diagram. Only one counter can be moved at a time, a larger counter can never be placed on a smaller one, and the game must be completed within a fixed number of moves (see the list on the right).

In the story Dr. Who plays with ten counters.

The Counter Moves

Number of Counters	Number of Moves
3	7
4	15
5	31
6	63
7	127
8	255
9	511
10	1023



technical observations

Regarded as one of the legendary stories of 'Doctor Who' the script for 'The Celestial Toymaker' was the responsibility of no less than five people. The germ of the idea, the storyline and the first drafts came from Brian Hayles. John Wiles and Donald Tosh then collaborated with Hayles on the re-writes to make it more nightmarish, and the rehearsal script produced was then extensively re-written by Gerry Davis before final go-ahead on production was given by Innes Lloyd.

With no exterior locations and with only one day's film shooting on a stage at Ealing, the story was shot on a very modest budget at the BBC's Riverside studios. Nevertheless, with ingenious use of lighting and studio generated effects the final production boasted a chillingly claustrophobic atmosphere few stories before or since have rivalled.

The largest set was the toyroom itself; an octagonal room with floor lines from each other meeting at the centre where the TARDIS materialised. Benches and cupboards, all scaled slightly larger than life, were the main props, although sundry other Victorian-style toys were in evidence. The walls were painted white to allow for inlays, such as shots of the Toymaker's head appearing and disappearing. The Toymaker's office was a modern equivalent of an 18th Century gentleman's study-cum-library - ultra-modern but comfortable. His desk had a row of lever switches set either side. Before the desk was the Toymaker's high-backed chair and the triangular table of the Trilogic Game. In the background was a very large Victorian doll's house prop complete with dolls and soldiers, ballerinas and the two Pierrot dolls: one sad faced, the other happy. A large deck of magician's cards also resided therein.

A central prop of the Toyroom was the "robot", the chest of which was fitted with a TV monitor. At first the chest screen showed a 'telejector' slide caption of a robot's chest. Later on it was used as one of the score boards showing the Doctor's progress in the Trilogic Game. For episode one, however, it was used to show a series of flashbacks to earlier adventures featuring Steven Taylor; plus a short telecine sequence of Dodo, in her school clothes, against a background of black drapes (supposedly at her mother's funeral). The sequences with Steven showed him with the Time Destructor ('The Daleks' Master Plan', Serial "V") and in the Paris streets ('The Massacre', Serial "W").

The tally recorder, showing the Doctor's current moves in the Trilogic Game - how many gone and how many to go - appeared in different guises each episode. For example, in episode two it appeared fitted to the puzzle door of many bolts and locks. In episode three it replaced one of the door panels on a white "TARDIS cupboard". The score changes were effected manually from behind the sets by studio staff. The largest tally recorder was in the Toymaker's office.

All the telecine work for the four episodes was done over one day's shooting at Ealing, most of the material being model footage. Using dolls, footage was shot of the two clowns growing to life size. Similarly Sergeant Rugg and Mrs. Wiggs were shown diminishing back to toy size after their failure to stop Steven and Dodo. A model shot of several TARDISes moving along a conveyor belt was filmed for inlay to the Toyroom set as the real TARDIS vanishes to be replaced by all the misleading replicas in episode one. Most complex, though, were the animation shots of the Trilogic moves as performed by the Toymaker, where the pieces re-arranged themselves on their own accord. The final move ($\neq$ 1023) was done by moving the piece on a wire to the top of the pyramid. Superimposition of billowing clouds was done to denote the Toymaker's world destroyed. This footage was, in turn, superimposed over the studio recording of the Toymaker's enraged face, which then disappears as the move is completed. The sequence ends with a 'telejector' slide showing the cosmos of space.

The portraying of the clowns, the Hearts family, Sergeant Rugg and Mrs. Wiggs by the same artists - Campbell Singer and Carmen Silvera - was a deliberate move by Gerry Davis, who based the notion on the 'fifties play "George and Margaret", wherein the central named characters are never seen as themselves, much to the annoyance of the audience, but always as other characters in the play.

The "happy" clown, Clara, spoke with a very high pitched, sing-song voice, while the sad faced clown, Joey, communicated only through sound effects - honks, bell ringing and raspberries etc., actuated by pressing the button roundels on his tunic.

Lighting changes were the secret of the subtle atmosphere changeovers from childish gaiety to menace during the games. As the games became more and more deadly so the set lighting slowly darkened.

Episodes one, two and three all ended with a reprise of the riddle set to baffle Steven and Dodo. For example episode two ends with Steven and Dodo going through the false TARDIS door followed by the ballerinas. The scene then cuts to a shot of the Trilogic Game at its current position, with a caption slide superimposed with the lettering "Hunt the key to fit the door, that leads out on the dancing floor. Then escape the rhythmic beat, or you'll forever tap your feet". Over this shot would appear the white roller captions announcing the cast and crew for the episode.

William Hartnell was absent for the recordings of episodes two and three. Made dumb and intangible by the Toymaker for trying to warn Steven and Dodo of the perils they face, he is seen only as a disembodied hand (with ring) moving the Trilogic pieces; a sequence effected by having the actor covered in black velvet and shot against a black background. Hartnell's voice is heard in episodes two and four, done as a pre-recording.

The five deadly chairs all achieved their effects mechanically, save for the "cold" chair which only required a degree of acting from Jackie Lane. The vanishing chair required the standard TARDIS dematerialising shot; the crushing chair required an artist to be inside the chair to operate the arms manually; the spinning chair which ejected its occupant at high speed was done as a model on telecine; the electrocution chair had a flash charge fitted to it; and the disolving chair - which disposed of the King and Queen of Hearts - also folded in on its occupants, the scene being cut back to moments afterwards to show a sticky substance oozing from the folded-in chair.

Following transmission of episode four the BBC were obliged to put out a statement on the "air" that no similarity was intended between any existing fictional characters portrayed in 'The Celestial Toymaker'. This gesture was in response to a legal threat made by the holders of the copyrights to Frank Richards' works that the character of Cyril the obnoxious schoolboy was a direct plagiarism of Frank Richards' chubby creation, Billy Bunter.

PRODUCTION CREDITS

~ Compiled by Gary Hopkins ~

SERIAL "Y"	FOUR EPISODES	BLACK AND WHITE
"THE CELESTIAL TOYROOM"	-	2nd. April 1966
"THE HALL OF DOLLS"	-	9th. April 1966
"THE DANCING FLOOR"	-	16th. April 1966
"THE FINAL TEST"	-	23rd. April 1966

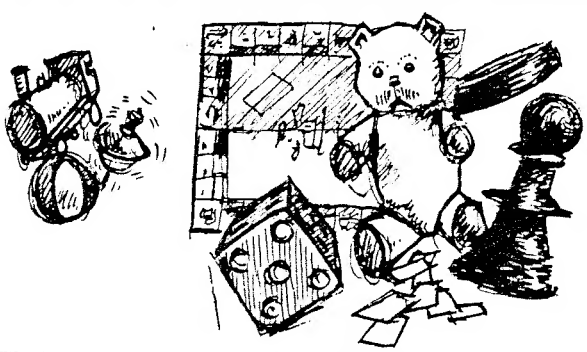
CAST

DOCTOR WHO.....WILLIAM HARTNELL
STEVEN.....PETER PURVES
DODO.....JACKIE LANE

THE TOYMAKER.....MICHAEL GOUGH
JOEY THE CLOWN,
SERGEANT RUGG,
KING OF HEARTS.....CAMPBELL SINGER
CLARA THE CLOWN,
MRS. WIGGS,
QUEEN OF HEARTS.....CARMEN SILVERA
KNAVE OF HEARTS,
KITCHEN BOY,
CYRIL.....PETER STEPHENS
JOKER.....REG LEVER
DOCTOR WHO'S DOUBLE.....ALBERT WARD
THREE BALLERINA DOLLS,
THREE DANCERS.....BERYL BRAHAM
ANN HARRISON
DELIA LINDON

CREW

CHOREOGRAPHY.....TUTTE LEMKOW
PRODUCTION ASSISTANT.....SNOWY WHITE
ASSISTANT FLOOR MANAGER
ELIZABETH DUNBAR
COSTUME SUPERVISOR.....DAPHNE DARE
MAKE-UP SUPERVISOR.....SONIA MARKHAM
INCIDENTAL MUSIC.....DUDLEY SIMPSON
STORY EDITOR.....GERRY DAVIS
DESIGNER.....JOHN WOOD
PRODUCER.....INNES LLOYD
DIRECTOR.....BILL SELLARS



K
Four legs, no feet, of arms no lack;
It carries no burden on its back.
Six deadly sisters, seven for choice;
Call the servants without voice.

Q
Hunt the key to fit the door,
That leads out on the dancing floor.
Then escape the rhythmic beat,
Or you'll forever tap your feet.